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KERAMIC STUDIO

Vol. XV. No. 1.

SYRACUSE, NEW YORK

May 1913



THE fourteenth anniversary of the birth of *Keramic Studio* dawns auspiciously. In every way success seems to be opening out before us and it seems almost as if we might say that we are meeting with a deserved recompense for we have conscientiously labored to bring before the ceramic fraternity or sisterhood, the best obtainable designs and the most helpful instructions. Moreover we can assure our friends that our interest has never waned and that we are momentarily on the outlook for every new movement and every possible helpful design or instructive article. We shall use every effort to make our future work greatly outshine our past and every anniversary mark another milestone in the advance to a refined and truly American type of ceramic decoration.

And do you not think we are offering you this month a pretty interesting issue? Besides the designs which we have endeavored to make as varied as possible, we find the illustrations of the new Ceramic Society of Greater New York exceedingly worth while. The members seem to be seriously endeavoring to evolve a new and characteristic style of work and succeeding wonderfully well at it. We wish them all sorts of good luck. We are hoping that the members of the old New York Society of Ceramic Arts which has merged with the National Society of Craftsmen, will send us as interesting material from their exhibition which will be held this month at the Galleries of the National Arts Club.

Our fourteenth anniversary supplement is, perhaps, the best *Keramic Studio* has ever published and the most useful. The dainty cup and saucer designs by Mrs. Kathryn Cherry, cannot only be used just as they are for after dinner coffees, but are easily adaptable to all sorts of pieces. Moreover *Keramic Studio* expects to give half tones of these cups in the full tea size in succeeding issues so that our readers will have the enlarged drawings for larger pieces. The coloring of the study, while very attractive, is, of course, not quite true, as a reproduction is never quite exact, but the color directions will enable the student to reproduce the originals in every detail.

Elsewhere will be found the advertisement of our "Four Winds Pottery Summer School," but we would just like to say a word here about it for we feel that our dream of a really American school of ceramic design and decoration is beginning to come true, and not only that, but the opening wedge of another dream, of an Arts and Crafts village on top of "Robineau Hill." Not only have we Mrs. Cherry again for ceramics but there is such an enrollment of students that she will need at least one assistant and perhaps two. Then besides three teachers of other crafts we have had the signal good fortune to secure for our landscape sketching, Mr. Henry R. Poore, A. N. A. author of "Pictorial Composition and The Critical Judgment of Pictures," the "Conception of Art," etc. Mr. Poore was for seven years director of the Art Department at Chautauqua

and later has been in charge of the composition classes of the Pennsylvania Academy of Fine Arts and has had much experience in private classes. It is an exceptional opportunity for students of out-door work for Mr. Poore will devote his entire time to his classes giving five criticisms a week beside a weekly review of the class work in the studio. On Saturdays the students will take their lunches and make a day of it in the open.

The crafts classes will include jewelry and metal work, leather work and basketry, frame making, carving and gilding.

The feature of children's classes in basketry, carpentry, sewing and drawing will be continued, not only because of their popularity here but because many mothers have found it solves the problem of what to do with their little ones while they are themselves studying.

If the school continues to increase in numbers another year as it promises we shall have to build a sleeping place and restaurant on the grounds.

✱

We have been trimming our orchard trees and bringing in the branches to blossom out in water. It is a charming way to anticipate the spring. Have you tried it? If not, try it another year. A friend had a charming group of pussy willows and catkins in her window and another year we shall try other shrubs that blossom before the leaves come, such as Forsythia and Magnolia.

✱

And now what are we going to do about the domestic problem, those of us who have homes and children and husbands and still feel called to follow the lure of art? For four long weeks the editor has been struggling with the mysteries of breakfast, lunch, dinner, sewing on buttons and darning, sweeping and dusting and otherwise trying to cling to some shreds of decency and order in her household while a two hundred and fifty dollar order stands, needing only a few hours to finish and suspended ideas in porcelain are fading in the dim distance and others are crying to be put in execution. This is a periodical discipline that never fails as a chastener and the periods are coming with momentarily lessening intervals. If only some good whole-souled woman with a love for art but talents only in the way of caring for a household and children would have the inspiration to take the home in charge and make it possible for the artist to devote her entire energies to doing something worth while in her art, heaven would have come upon earth, and, between you and me, the honor of the artistic achievement would belong to her almost as much as to the artist herself. It is because of the children and the home that we cannot and will not give up, that the woman can never hope to become as great in any line as man. Art is a jealous mistress and allows no consideration whatever to interfere with her supremacy.

Such dreams can never be realized; but in the meantime where are gone all those good old fashioned cooks and helpers who grew to love the family and became indispensable and faithful friends of a life time?—"Gone alas! like a dream, too soon!"

PEONY (Page 17)

Treatment by Jessie M. Bard

PALE Salmon Rose outside petals. Center white shaded with Yellow and Pale Green in very deep center. Flowers are painted in very delicately with Blood Red and Lemon Yellow. The center is lightly shaded with Lemon Yellow and a very little Grey for Flesh, the very deep place in center is Apple Green. The leaves are Apple Green and Yellow shaded with Brown Green and Shading Green. The background is Copenhagen Blue, Violet and Blood Red.

Second Firing—Use a thin wash of Rose on the lighter of flowers, shading the shadow side with Rose and a little Apple Green. The centers are left almost a clear white, shading a

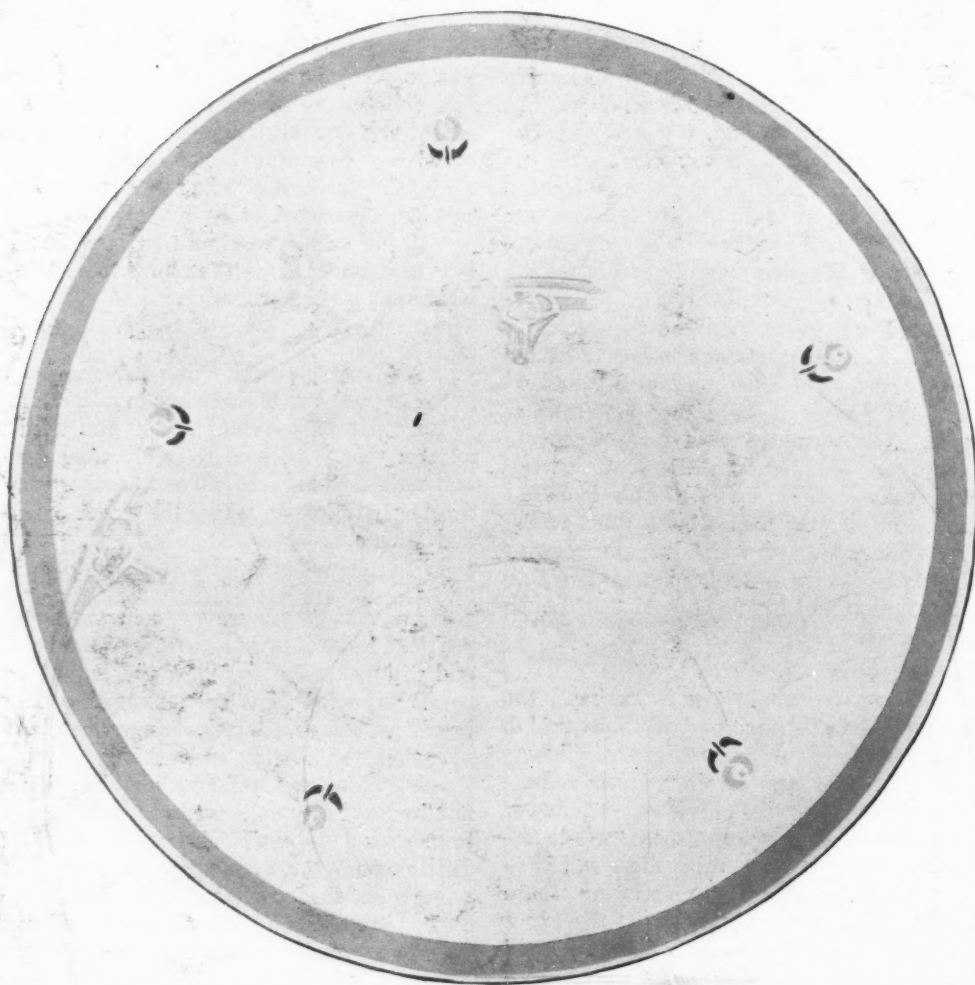
little to the centers with Apple Green and Lemon Yellow. Leaves are washed with Apple Green.

SINGLE WHITE CHRYSANTHEMUM (Page 3)

Treatment by Kathryn E. Cherry

SKETCH the design in, then paint the background in with Painting Yellow, Mauve, Apple Green and Copenhagen Blue. The flowers are washed on the shadow side with Mauve a little Painting Yellow, the centers are Yellow Brown, Brown Green, Auburn Brown, a little Rose on the tips.

Second Fire—Wash a thin wash of Painting Yellow on the shadow side of the flowers. The leaves are Brown Green and Shading Green.



CUP AND SAUCER

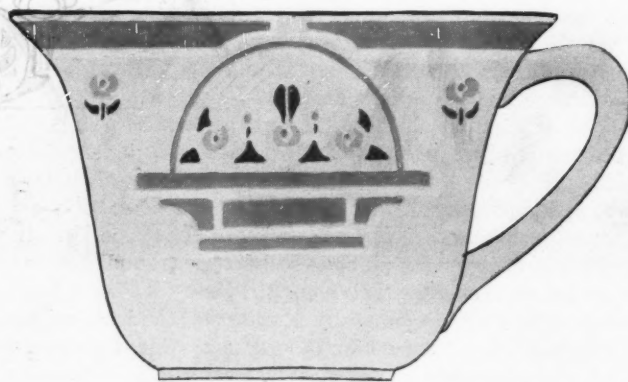
Jetta Ehlers

BANDS, Lavender Blue; roses, Pale Rose; leaves, Olive Green.

For plate—Use seven roses in border and basket in center.

For pitcher—Roses below band as on cup, only basket lower.

For platter—Same as plate using ten roses in border and one on each side of basket in center.





SINGLE WHITE CHRYSANTHEMUMS PINK TIPPED
PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 2)

CUPS AND SAUCERS (Supplement)

No. 1—Rose Motive

K. E. Cherry

TRACE the design carefully with India ink, then oil the green leaves and dust with Water Lily Green, the roses are oiled and dusted with Cameo; then clean out the design carefully and paint the gold leaves.

Second Fire—Paint the background with Deep Ivory then touch up the roses with Old Rose. Go over the gold again.

No. 2—Forget-me-not Motive

Trace the design with India ink, dust the dark blue places with Blue for Dusting, then the green places with Water Lily Green, then fire.

Second Fire—Oil and dust the light places with Water Green, touch up any of the dark blue places where it is necessary with Banding Blue and a little Copenhagen Blue, then paint in the centers with Albert Yellow and a little Yellow Red.

Third Fire—Oil the entire cup, pad it very dry, allow it to stand for two hours then dust it with three parts of Ivory Glaze and one part Yellow for Dusting.

No. 3—Rose Motive

Trace the design in and ink it, then oil the green places and dust with Water Lily Green, then oil the rose form and dust with two parts Rose and one part Cameo, then oil the bands and dust with Mode.

Second Fire—Touch up the places where the colors are uneven then fire.

Third Fire—Oil the entire cup and dust with Cameo.

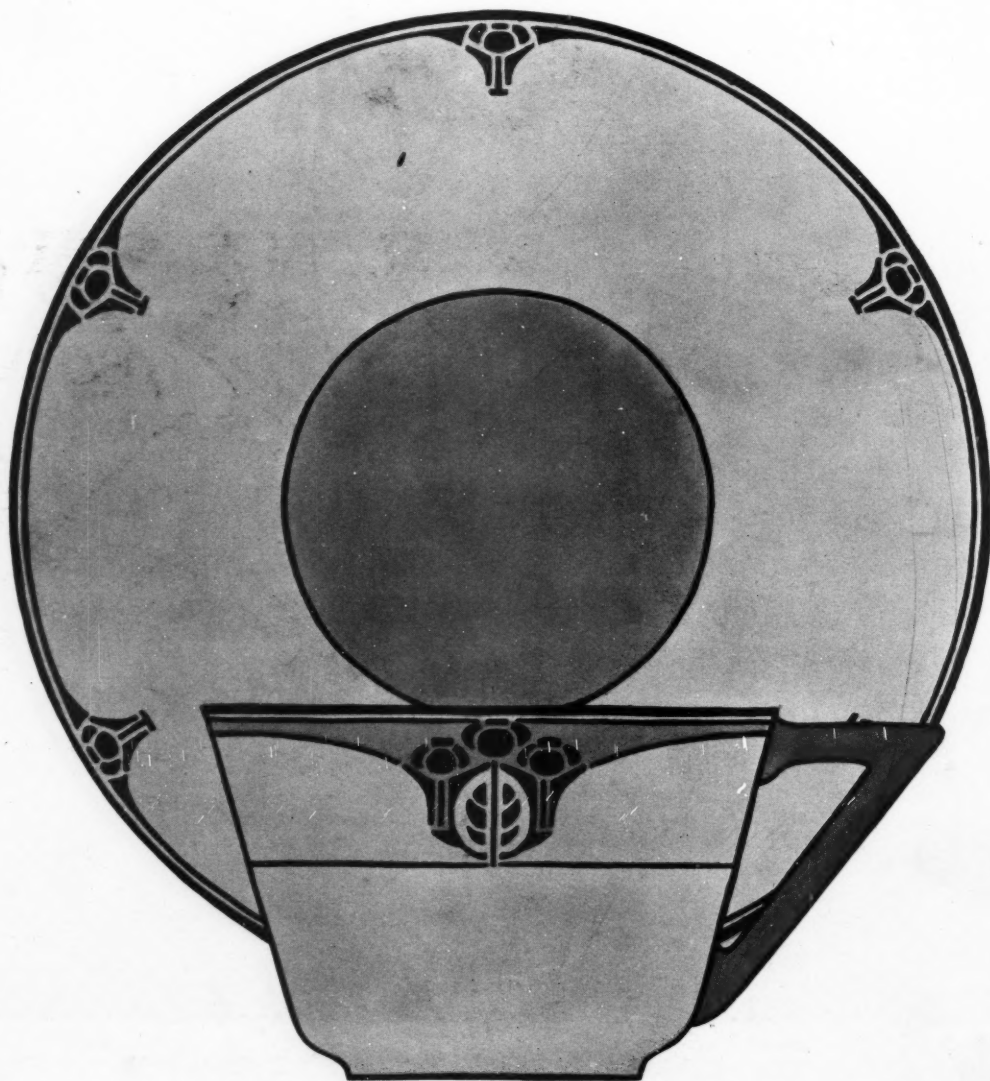
No. 4—Panel Cup

Ink in the design, then dust the panels with Deep Ivory, then dust the flower form with Yellow for Dusting, then oil the green leaves; dust with Florentine Green. The little red spots are painted with Yellow Red. Then paint in the gold.

Second Fire—Paint in the dusted places with the dusted colors where colors are not even; then go over the gold again.

No. 5—Derby Cup, "Haviland"

Trace the design most carefully then oil all of the greenish blue places and dust with Water Green No. 2, then oil the violet



CUP AND SAUCER—ALBERT HECKMAN

places and dust with Mode. Clean the dusting well, then put in the gold, use Green Gold.

Second Fire—Touch up all the uneven places then go over the gold again.

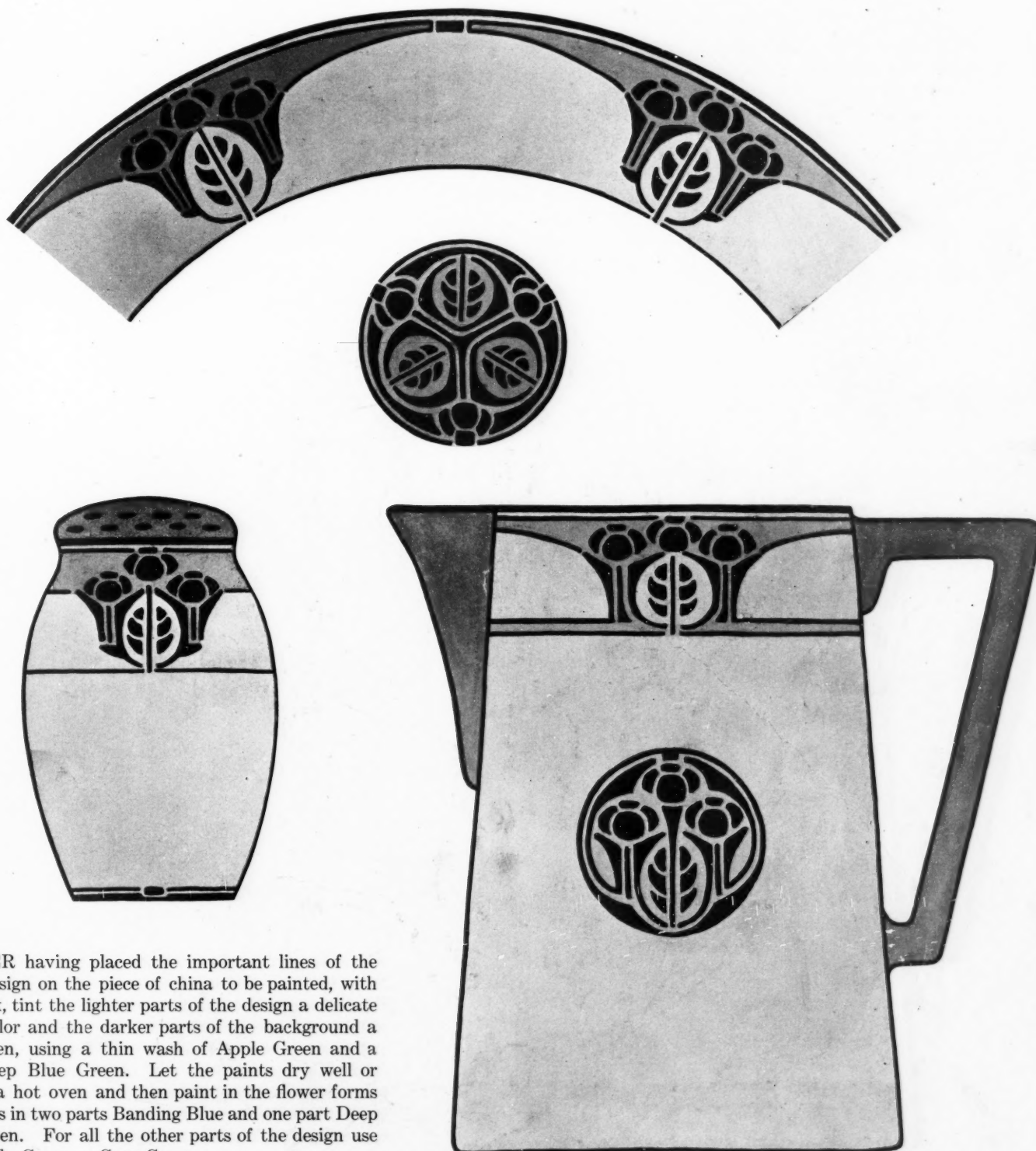
No. 6—Green Cup and Saucer

Trace the design in, then oil the dark green places and dust with Water Lily Green, then oil the darker brown places and

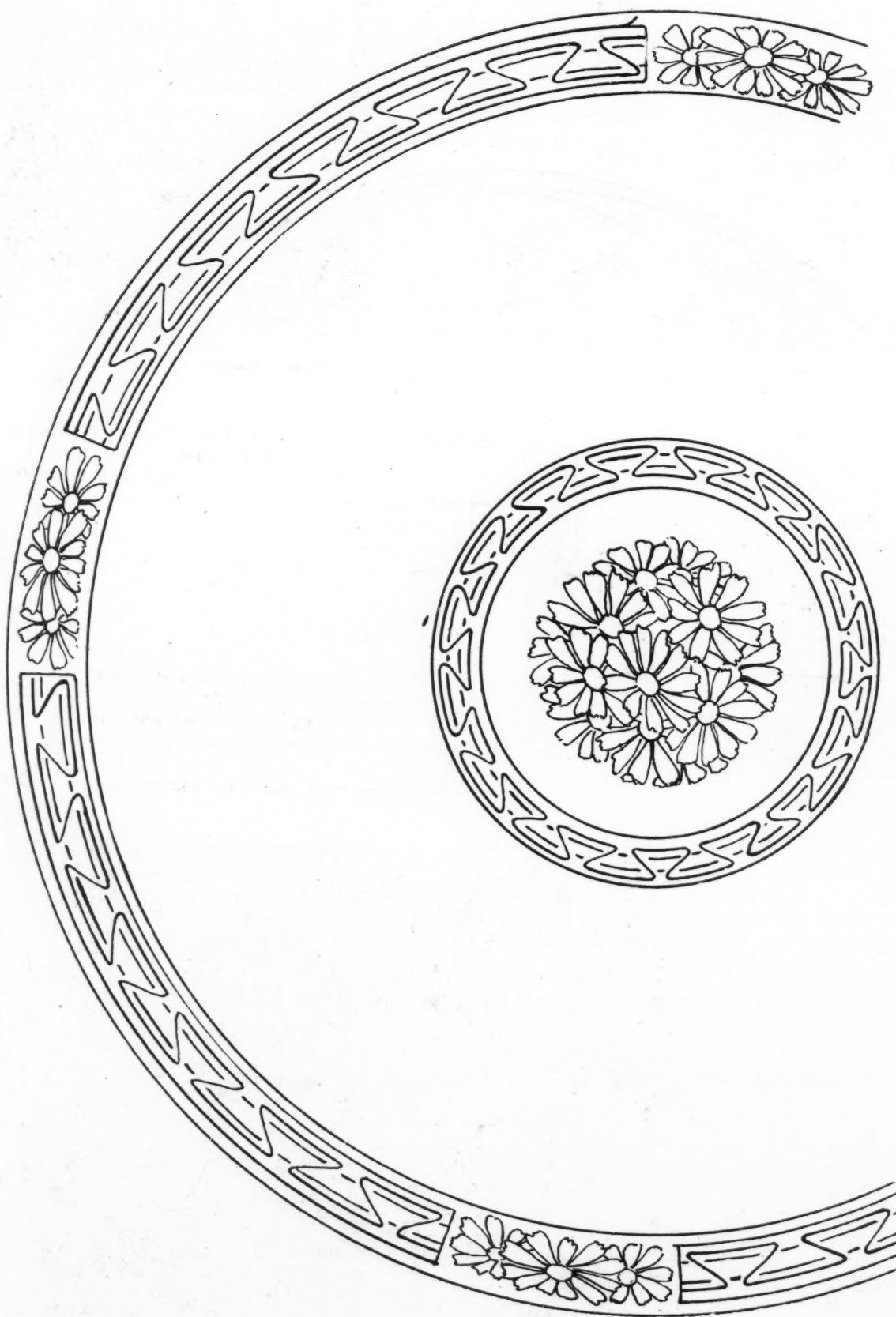
dust with Coffee Brown. The bands are dusted with Bright Green, the oil must be padded very thin for the Bright Green, so it will not be too bright, then oil the flower and dust with Yellow for Dusting.

Second Fire—Touch up all the uneven places and fire.

Third Fire—Oil the entire cup and dust with Green for Glaze. This must be padded very dry so it will be a very delicate cream.



AFTER having placed the important lines of the design on the piece of china to be painted, with India Ink, tint the lighter parts of the design a delicate cream color and the darker parts of the background a light green, using a thin wash of Apple Green and a little Deep Blue Green. Let the paints dry well or bake in a hot oven and then paint in the flower forms and stems in two parts Banding Blue and one part Deep Blue Green. For all the other parts of the design use Water Lily Green or Grey Green.



PLATE—HENRIETTA BARCLAY PAIST

Flowers in Violet with Yellow centers. Flat enamels. Abstract design in gold.



Leah H. Rodman
Ella S. Miller

Jessie L. Ivory

Jessie L. Ivory
Mrs. A. O. Kaplan

Leah H. Rodman
Martha F. Hilditch

Anna M. Nulling



Dorothea Warren-O'Hara

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

Dorothea Warren O'Hara

THE first annual Exhibition of the Ceramic Society of Greater New York, was successful beyond all expectations. Although there was almost a continual down-pour of rain the entire week, yet crowds of enthusiastic admirers thronged the Exhibition room—the Sun-Parlor of the Waldorf-Astoria.

The Society introduced a very agreeable innovation in exhibiting Table China only, which, with the exception of about twenty dark enamel bowls, was placed upon white linen. The dark bowls were displayed upon two large polished tables at each side of the fire-place.

The whole arrangement of the Exhibition was extremely pleasing; everything being displayed to the very best advantage.

The dark days interfered considerably in taking the



Georgia P. Unger.

KERAMIC STUDIO



Mrs. Griffith

Mrs. L. Vance Phillips

Mrs. W. H. Ross

Mrs. Esther Coster

Mrs. L. Vance Phillips

Eva L. Pelton



Dorothea Warren-O'Hara

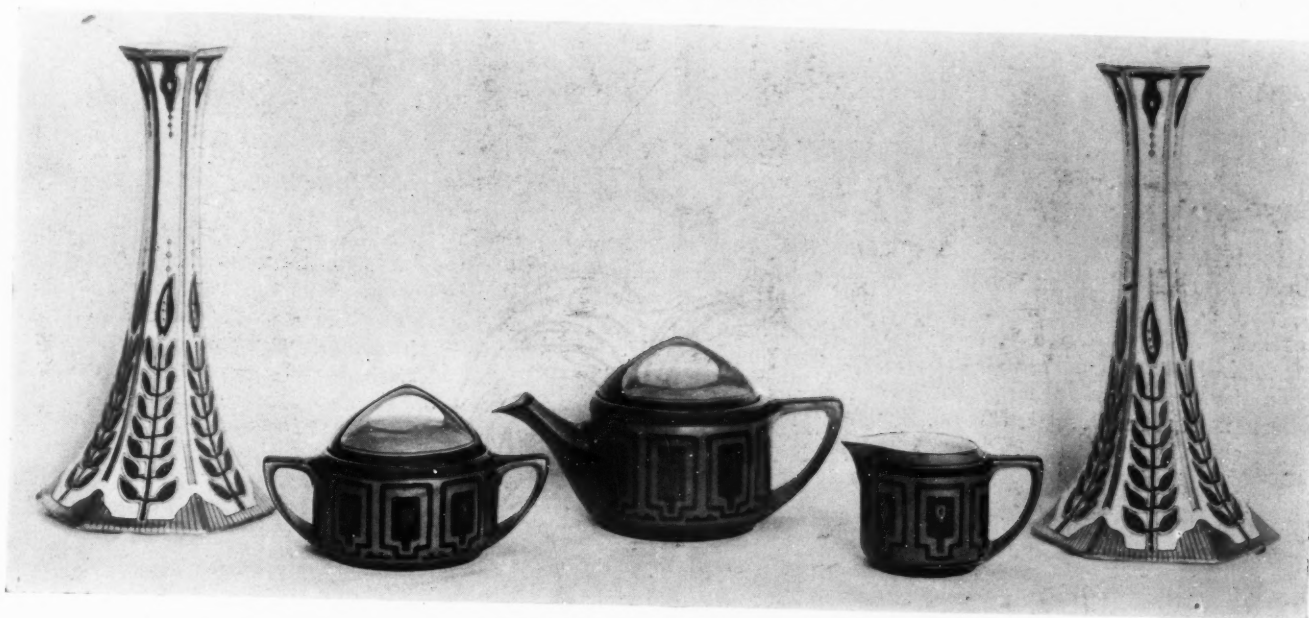


Mrs. E. E. Smith

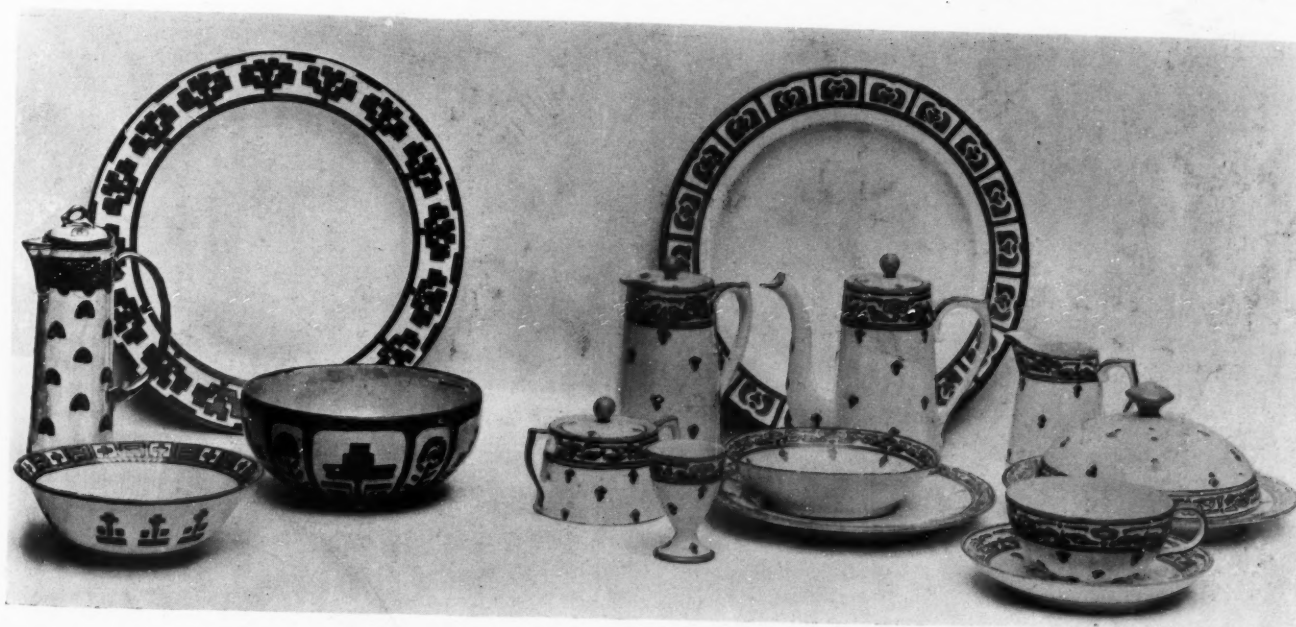
KERAMIC SOCIETY OF GREATER NEW YORK



Wilhelmina Lenggenhagen



Mrs. George Draegert



Anna E. Fitch
KERAMIC SOCIETY OF GREATER NEW YORK

photographs, consequently some of the best groups were not usable, but we have enough illustrations to show very satisfactory designs.

The thing that most impressed the visitor was the wonderful color harmony and workmanlike execution, which in many instances made really poor designs attractive.

We hope next year to have a larger variety of different kinds of work. This Exhibition consisted almost entirely



Georgia P. Unger



Georgia P. Unger

of Enamel work. The large soft glaze bowls were done in enamel in rather high relief, while the plates, cups, saucers, etc., were nearly all done in flat enamel, or enamel in very low relief. While there was a strong feeling that more of the work might have been carried out in something beside enamel, yet on the whole, the Exhibition revealed a great diversity of expression, and much real talent was brought to light.

A very interesting part of the Exhibition, I might say,

almost the chief feature of the display, was the beautiful Bel-leek dinner set that the Lenox Incorporated of Trenton, N. J. presented to the Society. This set was decorated by nine members, and was sold for the benefit of the Society.

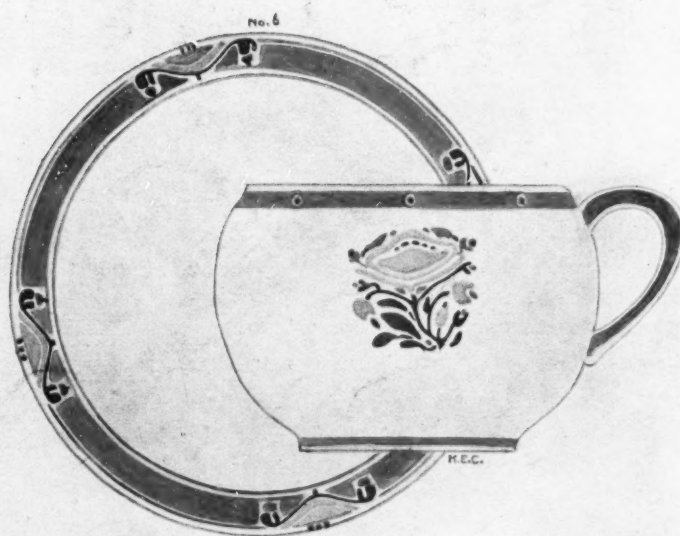
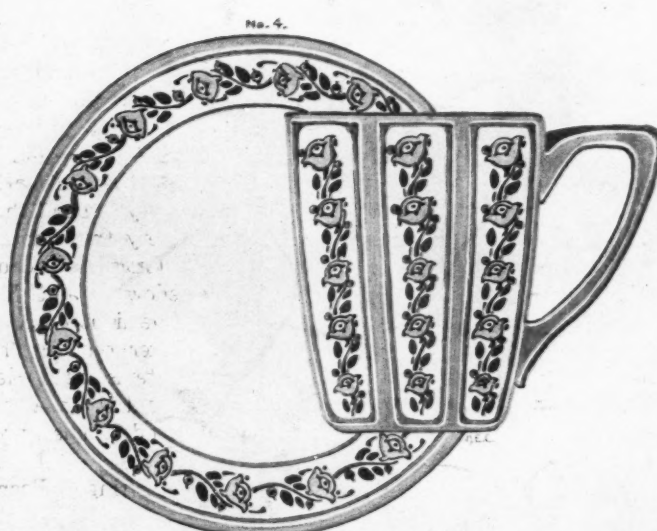
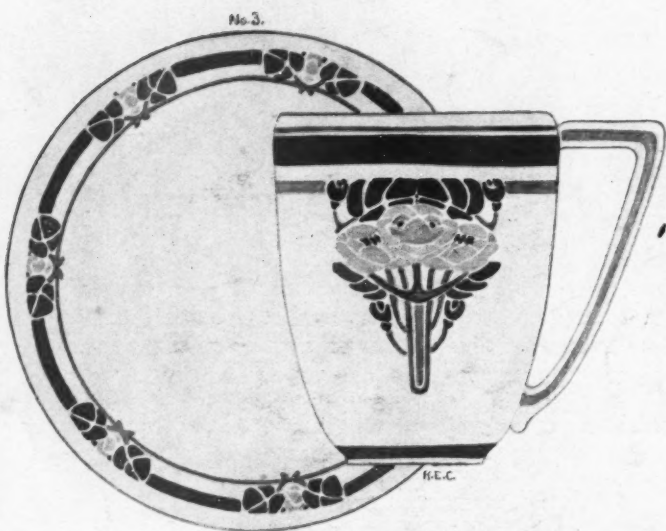
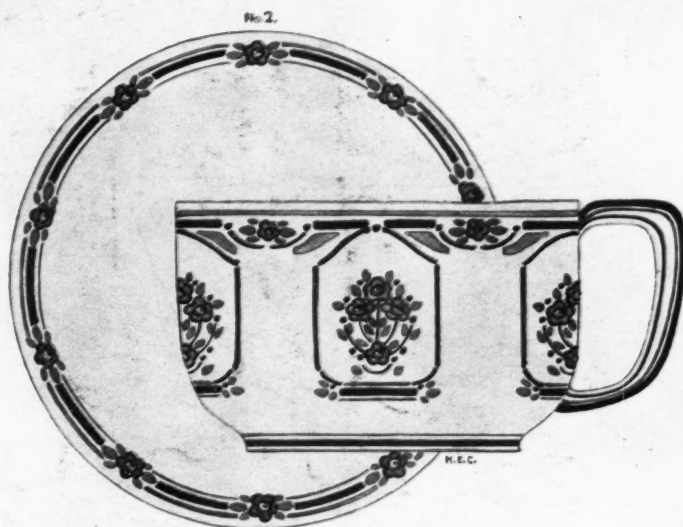
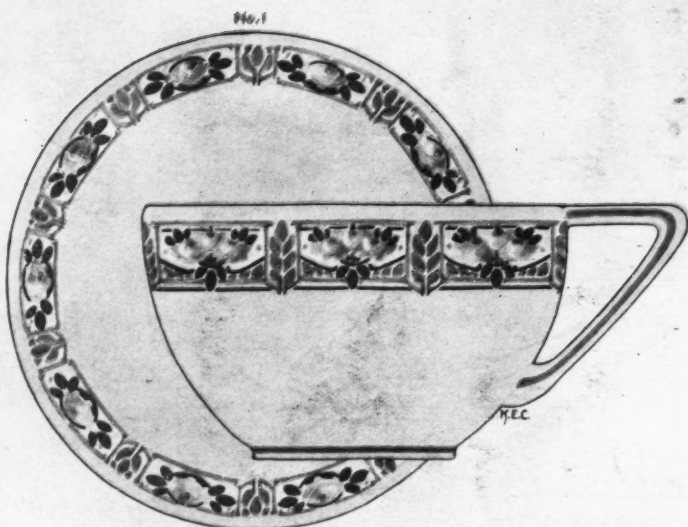
The success of the Exhibition, both from the standpoint of attendance as well as sales, proves conclusively that there is a large demand for the over-glaze work done by our American women.



Cracker Jar and Candlestick—Mrs. Georgia Unger

Plate and Bowl—Mrs. George Draegert

KERAMIC SOCIETY OF GREATER NEW YORK





Leah H. Rodman

KERAMIC SOCIETY OF GREATER NEW YORK

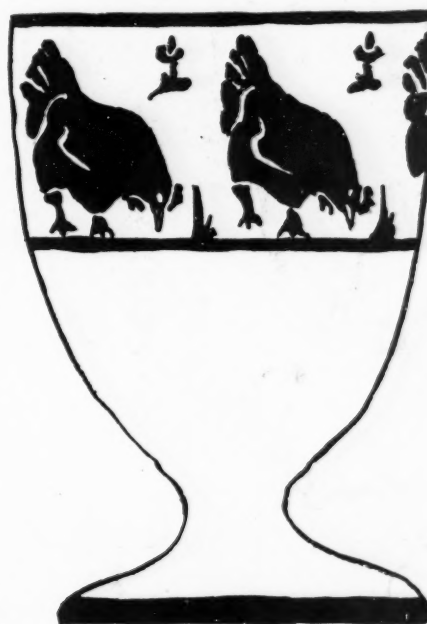
MORNING GLORY—(Page 13)

Treatment by Kathryn E. Cherry

SKETCH design, then paint the darker flowers around the light flower, use Banding Blue with a little Violet; for the dark marking use more of the Violet than the Banding Blue. The centers are a thin wash of Yellow for Painting and a little Apple Green as you shade up to the Blue. The darkest part of flower is painted with Banding Blue and Ruby. The light flower is painted with Turquoise Blue used very thin and a little Mauve toward the center; the dark markings are Blood Red and a little Mauve; center is Painting Yellow. Paint the leaves with Apple Green, Yellow Green for the lighter ones; Yellow Green and Brown Green for the darker touches; in the very dark touches use Shading Green; the stems are Apple Green and a little Mauve. Paint the background with Painting Yellow, Copenhagen Blue, a little Mauve and a little Turquoise Blue.

Second Fire—Use the same colors as the first firing. Wash

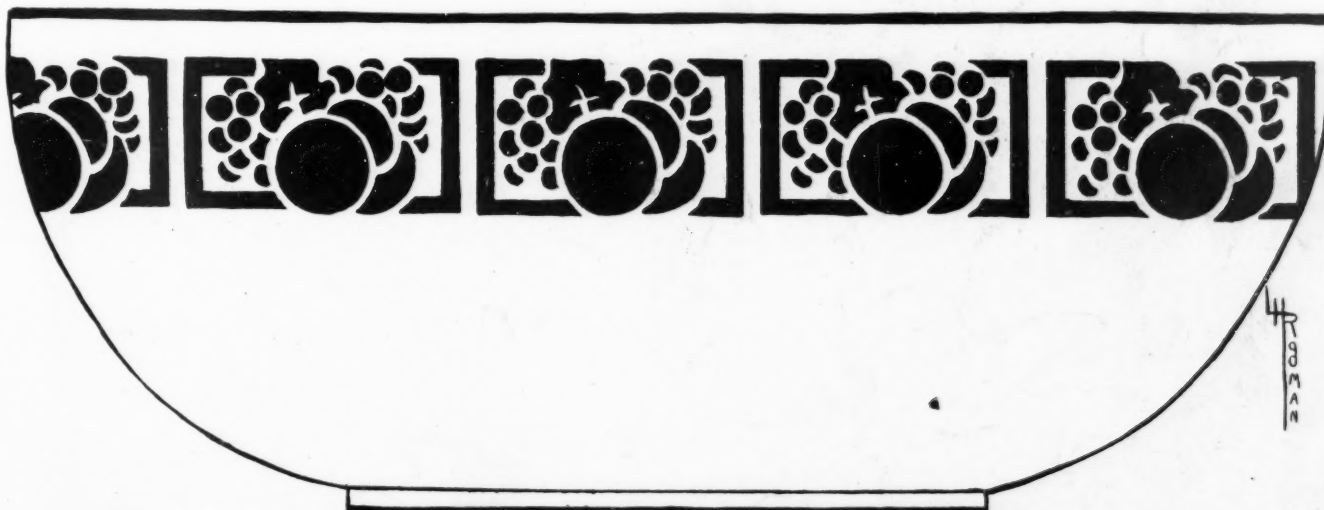
a thin wash of Turquoise Blue over the lights of the blue flowers; strengthen the dark places with same colors used in the first fire; put the dark touches in the leaves with Shading Green and Brown Green.



EGG CUP—A. LINGLEY

Treatment by Jessie M. Bard

THE body of the chickens, bands and all of the flower form except the small spot at the top are Copenhagen Blue two parts, one part Banding Blue, three parts Grey for Flesh. The comb, eye and light space in wing of the chicken, also the small spot in the flower are Blood Red and Yellow Red. Feet and bill of the chicken are Albert Yellow and a little Yellow Brown; the end of the tail is outlined with the Red.



FRUIT BOWL—LEAH H. RODMAN

Treatment by Jessie M. Bard

Paint the large fruit with Blood Red and a little Yellow Red. Leaves are Moss Green and a little Brown Green. Remainder of design Auburn or Hair Brown and a little Blood Red. Background is a thin wash of Yellow Brown and a little Blood Red.

BOWL, MUSHROOM MOTIF (Page 20)

Henrietta Barclay Paist

TINT entire bowl, inside and out, with Satsuma color and fire. Trace the design. Lay the bands with Grey Green with a touch of Olive Green to warm it. Tint the band back of the mushrooms with Grey Green. Clean out the design leaving the stems the Satsuma color. The tops

of the mushrooms are laid with any soft dull brown, not too dark. The Satsuma with a touch of Brown and Black will do.

The underside is a delicate seashell pink, use Capucine Red very thin. The outline and markings are of a dull Brown or Grey Green, not too strong. The lines outlining the bands are Black. Try to keep the colors delicate, matching the values as suggested by the black and white illustrations.



CHICKEN PLATE—OPHELIA FOLEY

Treatment by Jessie M. Bard

OIL all of the design and dust with one part Banding Blue, one part Pearl Grey, two parts Aztec Blue. Paint the comb of the chicken, the large space of flowers in the center design and the small square space of the flowers in the border

with Yellow Brown, a very little Blood Red and Violet. Feet of the chicken with Yellow and a little Yellow Brown. The wide white space in border, the leaves in the center design and the ends of the tail with Apple Green and a little Shading Green.



MORNING GLORY—L. M. SNELL

(Treatment page 11)

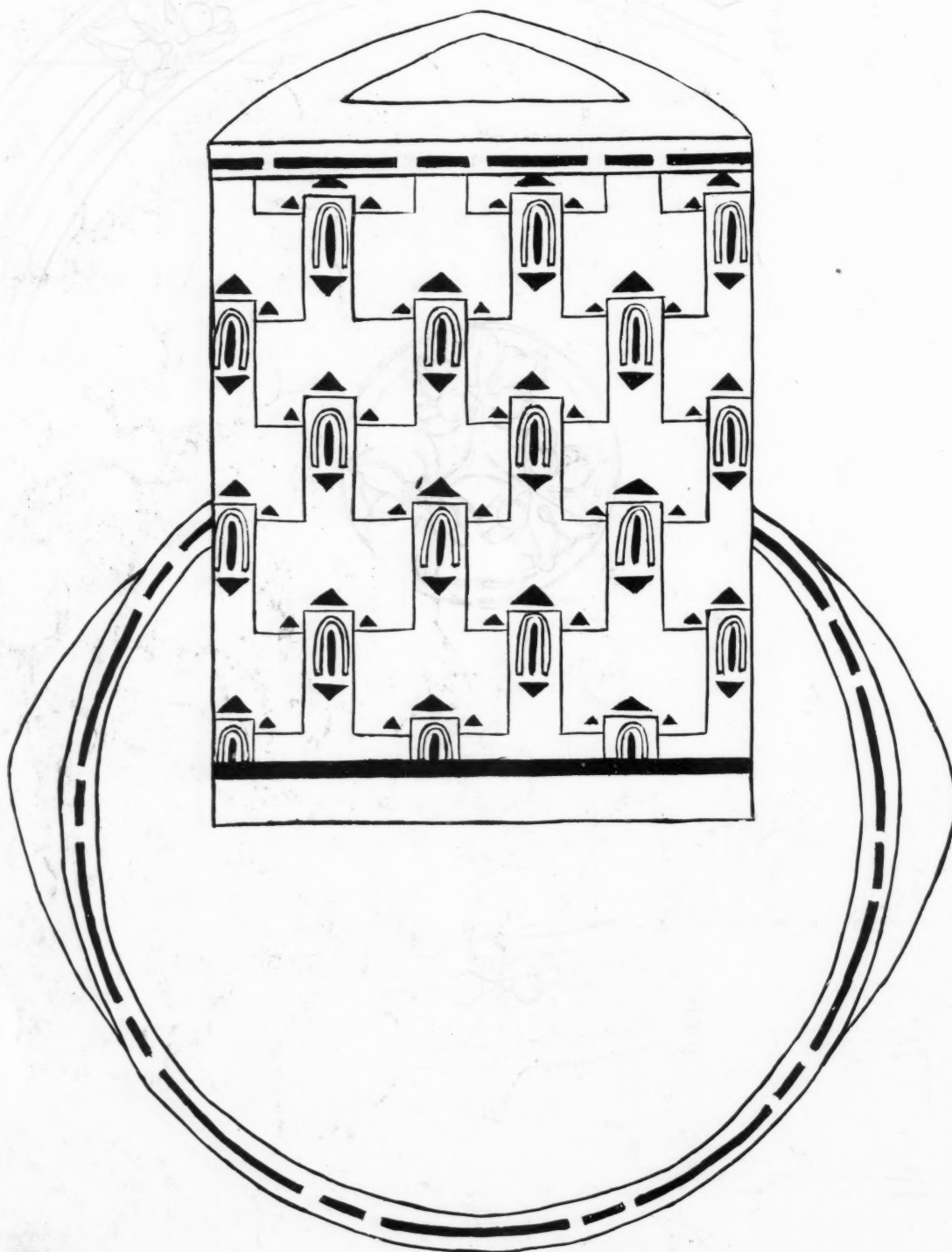
DECORATIVE LANDSCAPE—(Page 15)

Treatment by Jessie M. Bard

OIL the trees and the dark part of foreground with Special Oil and dust with three parts Pearl Grey, two parts Grey for Flesh and a little Yellow. The lightest color in the sky is the very thinnest wash of Pearl Grey and a little Yellow, just enough to take away the cold tone of the china. The

light grey tone is painted with a thin wash of Yellow Brown and Blood Red making a delicate pinkish tone. The darker grey in sky and distant landscape is Yellow Brown; light tone in distant landscape is Lemon Yellow.

The lightest flowers are Pearl Grey and a little Yellow, the next tone is a very thin wash of Blood Red; some of the darker ones are Albert Yellow and others are Yellow Red and a very little Violet.



HONEY JAR—SARAH RYEL COMER

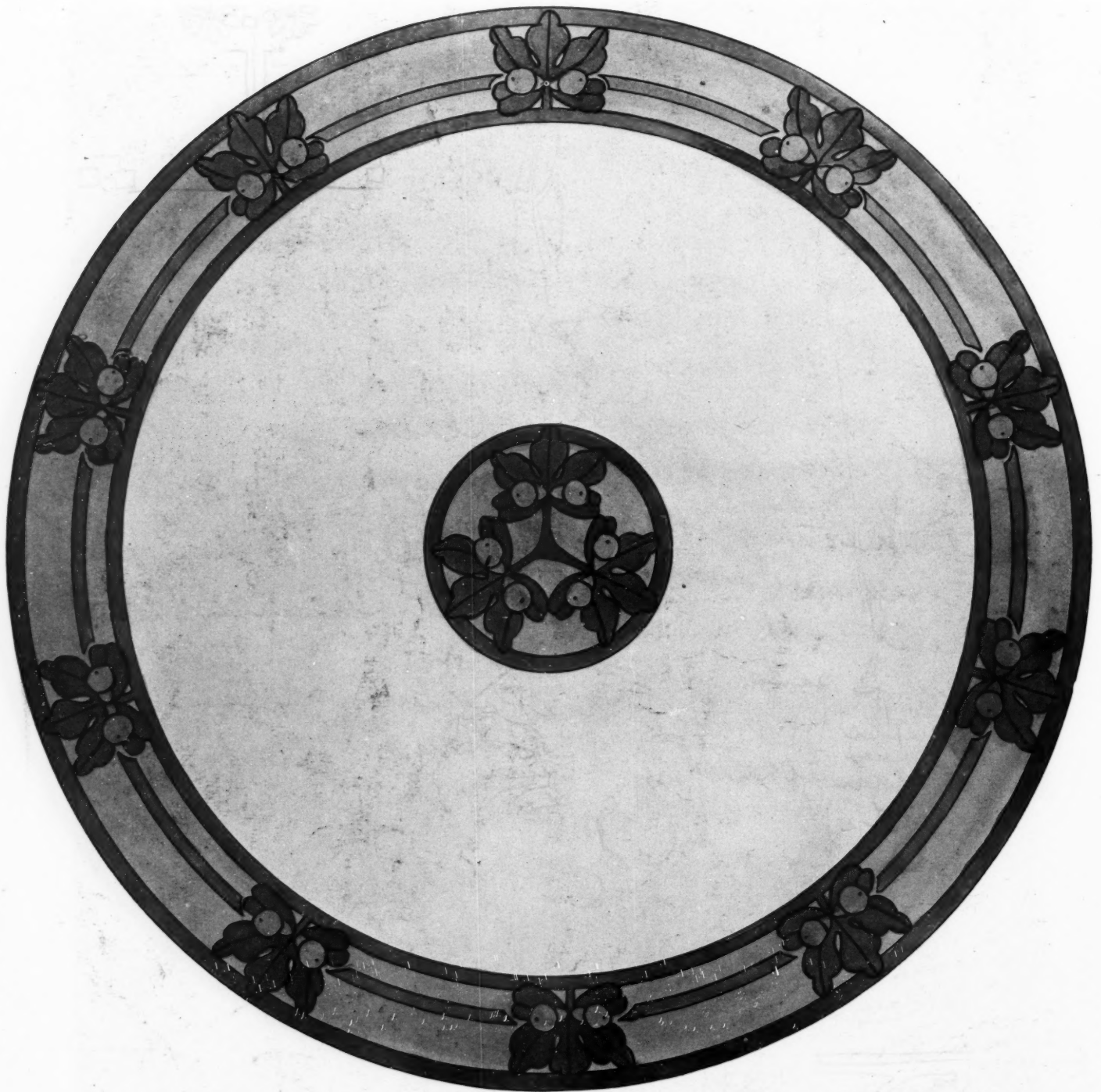
Treatment by Jessie M. Bard

All the fine lines and the bands are gold. The small heavy spots are Yellow Brown and a little Yellow Red.



DECORATIVE LANDSCAPE—A. W. DONALDSON

(Treatment page 14)



PLATE, CONVENTIONALIZED FIG—EULA L. McELHINNY

Treatment by Jessie M. Bard

PUT the leaves in with gold and all outline. Make the outline a little heavier than in the design. Second Fire—Paint the figs with Yellow Brown, shaded a little with Blood

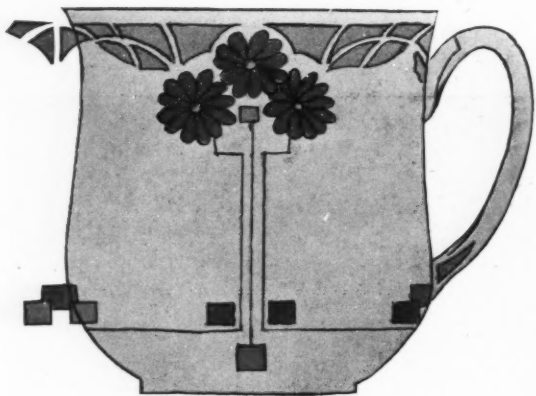
Red. Paint bands with two parts Banding Blue, one part Copenhagen Blue.

Background in design is Deep Blue Green and a touch of Violet painted on quite light.



PEONY—PHOTOGRAPH BY WALTER S. STILLMAN

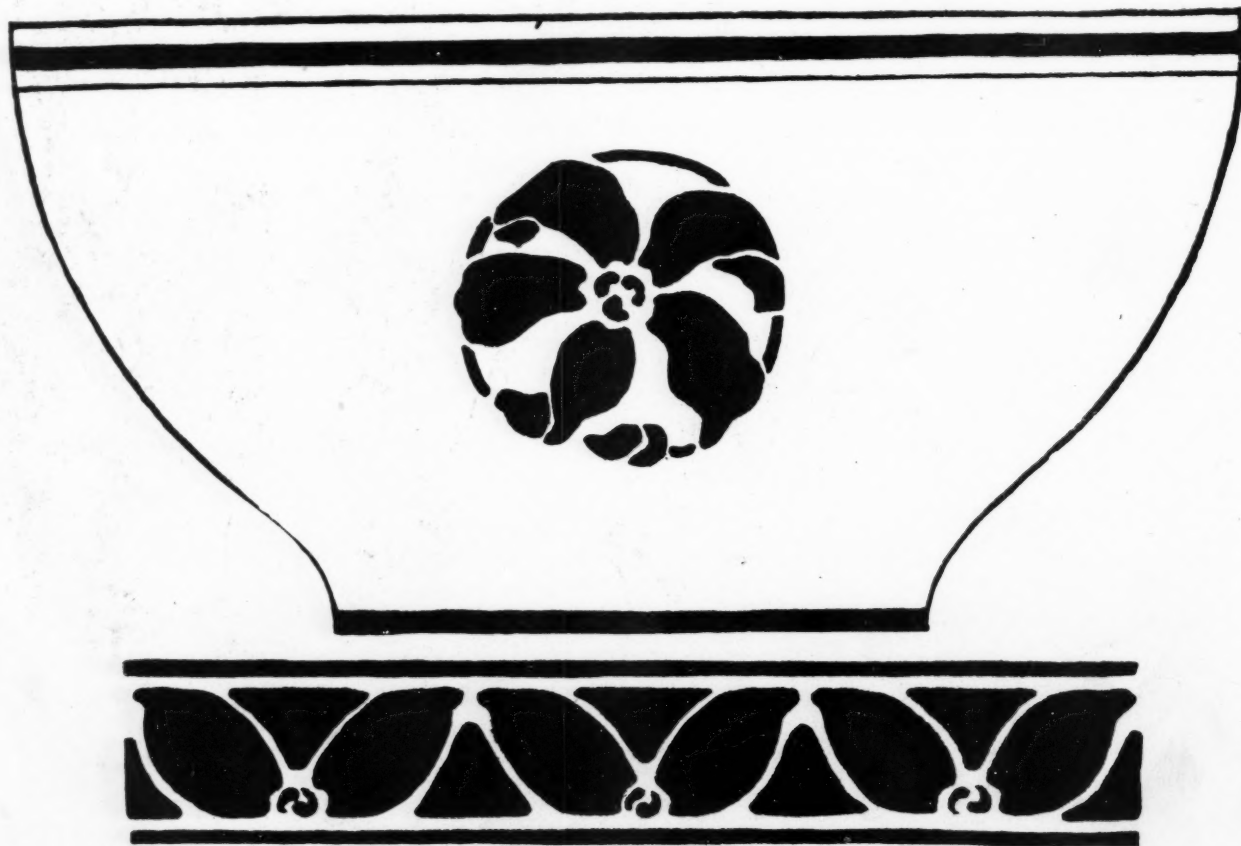
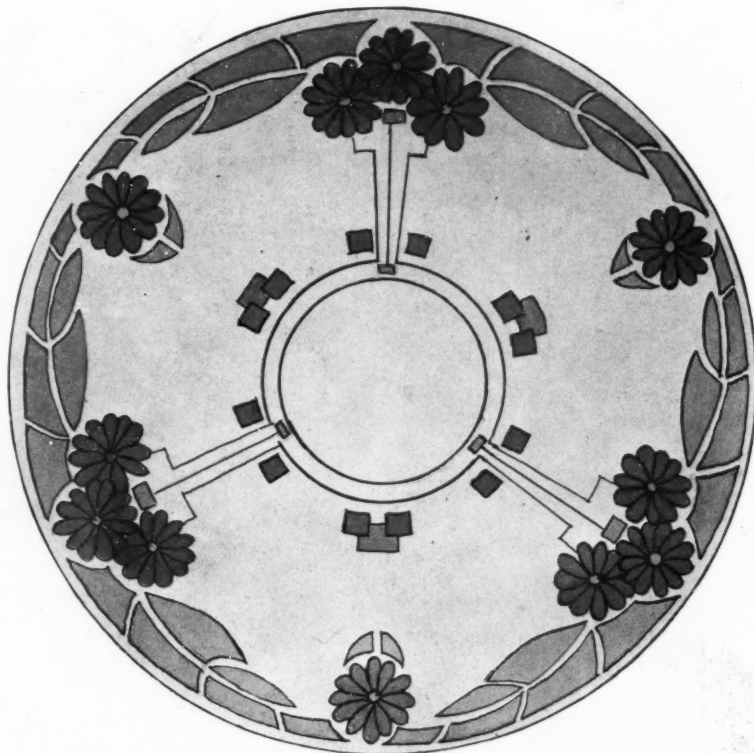
(Treatment page 2)



DINNER SET—CUP AND SAUCER

Eleanor Stewart

OUTLINE design in black and dry thoroughly in oven. Paint leaves green, using Apple Green with touch of Deep Purple and Brunswick Black to tone. Paint flowers with gold. The design could also be carried out in enamels in one fire.

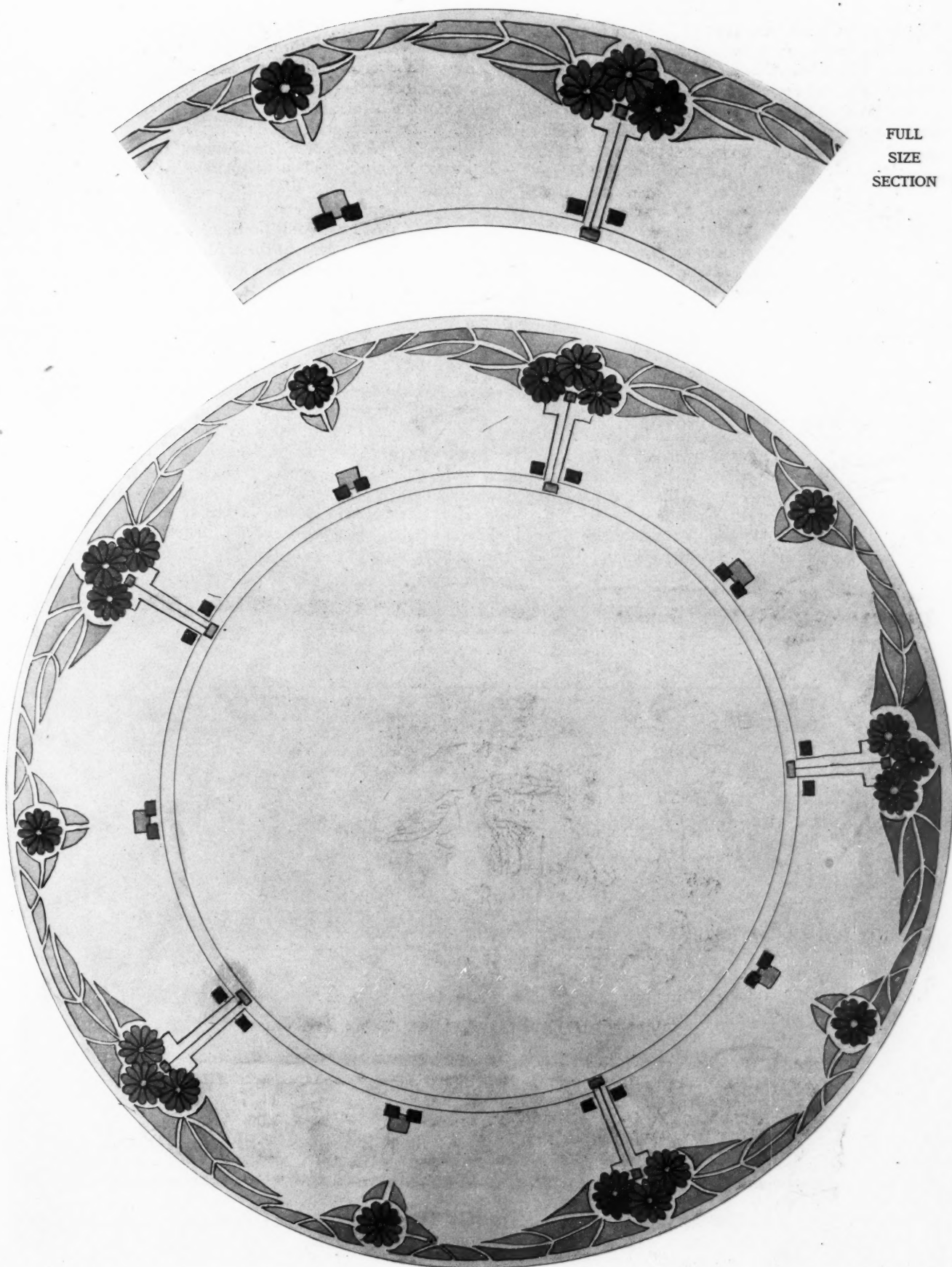


BOWL—LAWRENCE COLVIN

Treatment by Jessie M. Bard

OIL the large petals of the flowers and the two narrow bands at the top and dust with three parts Ivory Glaze, two parts Albert Yellow, one part Yellow Brown. Oil the remainder of the design and dust with three parts Pearl Grey, two parts

Apple Green, one part Shading Green, one-half part Grey for Flesh. Second Fire—Oil over the entire surface on the outside of the bowl and over the border on the inside and dust with two parts Pearl Grey, one part Palma Rosa Salmon.



FULL
SIZE
SECTION

DINNER SET, PLATE—ELEANOR STEWART

(Treatment page 18)

HELPFUL HINTS

A piece of asbestos board cut to fit the bottom of the kiln makes stilts unnecessary for pieces that do not rest flatly on the bottom. This need never be removed but should be brushed or wiped before each packing. Plates or any flat pieces can be safely fired on edge on this, by being careful to separate them at the top by small stilts. Often a small narrow strip cut from asbestos paper answers better than a stilt, but this should not touch a painted surface or it will not glaze well.

My kiln has a running length of more than twelve feet of stove-pipe, wired to hold. As a means of precaution I used occasionally to hire a man to take it down and clean it, but have found that the preparations sold at the stores for cleaning soot out of chimneys will work as well in the kiln.

Put plenty of the powder on the burner, turn on enough oil to keep it burning well, and in an hour or two the walls will be white and clean.

To help a kiln wear well, close all the drafts as soon as the firing is over, shut any door or window that allows cold air to blow on the kiln while it is cooling, and never be tempted to open or unpack it until it is cool.

It often happens that pupils want to work all day and bring their lunch for the noon hour, have good short stories, magazine articles, or some helpful reading at hand, and have one read while the others are eating. During the afternoon's work the reading can be discussed, and personalities, the bane of a studio, avoided. Good books, not too long, have been read this way taking a chapter or two at a time.

If pupils work until they are fagged out insist on them leaving their work for a short walk or rest. A couch is a good piece of furniture for a studio.

Some one comes in in a hurry, wants to make a gift right away, but the design must be new or different. Refer them to your list of birthday flowers, or find the recipients' favorite flower or color, their nationality, or section of country they live in. Nearly every locality has some thing or symbol typical of itself, and for those who have or care for them the family coat of arms is good. One of my pupils made a little original design that she now works in on all her own pieces giving them a personal touch. A belt pin in a Florida scene, trees festooned with Spanish Moss delighted the heart of a girl moving to the far northwest; Irish Moss in green, on an Irish bride's plates; Heather and Thistles for the Scotch; a design in Arrow-head and Oranges for a San Bernardino, California, girl; one thing suggests another until it becomes difficult to choose.

A note-book made from my own observations and experiences is given each new pupil to copy and study to the benefit of both pupil and teacher.

Don't be fearful of giving too much for the pay you get; it is good to have your pupils come back to see you occasionally and tell you how much they appreciate you since they have gone out in the world where you pay for everything you get. One good turn deserves another, and generally speaking, gets it, and there is need of good fellowship in our work.

Gertrude Gilpin.



BOWL, MUSHROOM MOTIF—HENRIETTA BARCLAY PAIST

(Treatment page 12)

Adapted from the Japanese

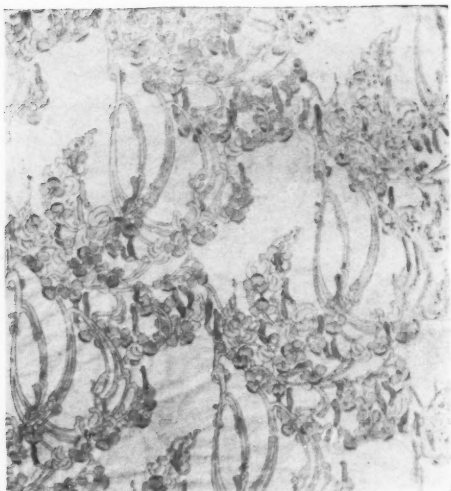


GOLDEN HARVEST PEONY—PHOTOGRAPH BY WALTER S. STILLMAN

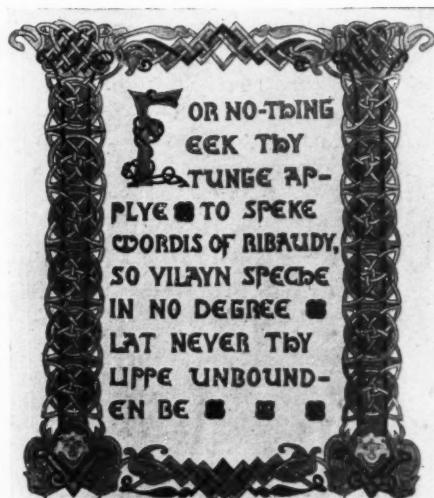
Treatment by Kathryn E. Cherry

FLOWERS are a very delicate pink, deep yellow in the centers with five touches of crimson. Paint the flowers with Painting Yellow used very thin, deeper in the center, touched on the tips with Rose. Leaves are Yellow Green, Brown Green, Shading Green. Stems are Brown Green and

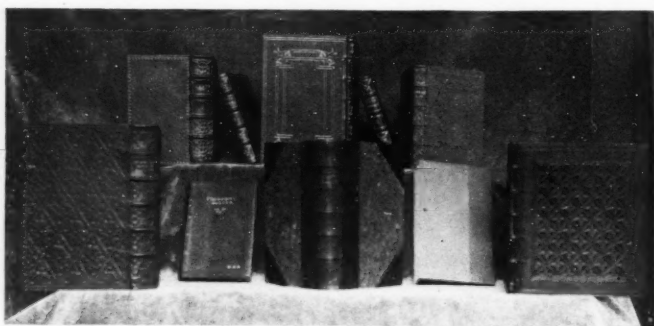
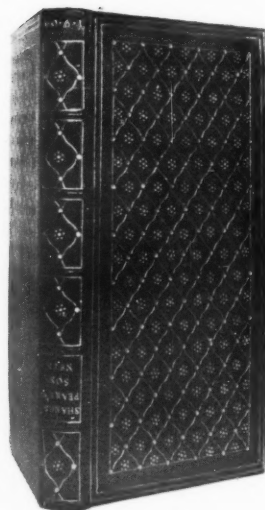
Yellow Brown. Background, Yellow Brown, Brown Green, Mauve, Yellow Green. Second Fire—Shade the shadow side of the flowers with Apple Green and Rose, darken the yellow in centers with Yellow Brown and Brown Green. Wash a thin wash of Apple Green over the leaves, strengthen the shadows with Yellow Green and Brown Green.



Design for silk by a student, Miss Knofflock's Class in Design.



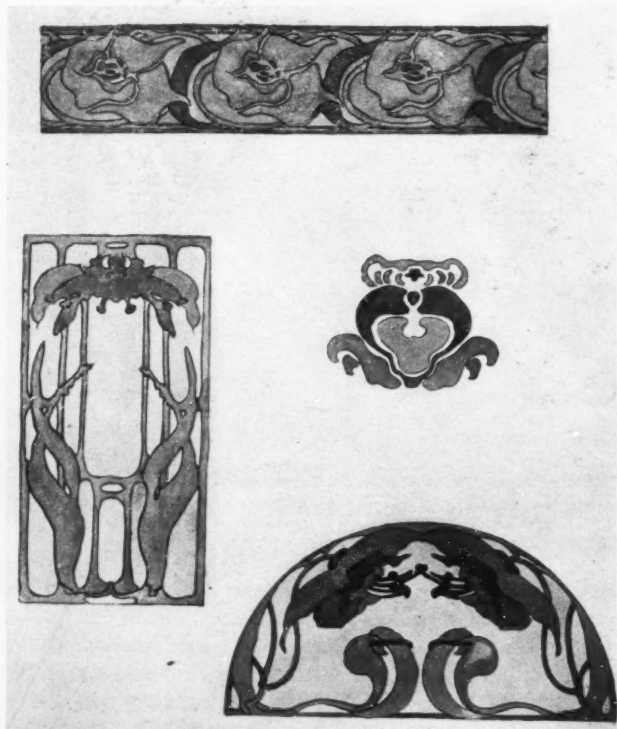
Bookbinding Class, under Miss Baker.



Work of Book Binding Class, under Miss Baker.



Work from Design Class, under Mrs. C. P. Davis and from Wood Carving Class, under Mr. Dawson Watson.



Sheet in Plant Analyses—Done in Class under Miss Knofflock.

A PAGE OF CRAFTS FROM THE ST. LOUIS
SCHOOL OF FINE ARTS



Design for Wall Paper—Class in Design, under Miss Knofflock.

STUDIO NOTES

Mrs. Ada Borre Newquist, Des Moines, Ia., has removed her studio to the third floor of Wilkins' Dept. Store, 8th and Walnut Sts., and has also added a china department for the sale of both decorated and white china.

The F. G. Coover exhibit of conventional outline work was shown in a number of eastern studios the past month. Mr. Coover reports there is a remarkable interest in enamel work

on both hard and soft wares, and that better work is being taken up more generally in enamel, lustre and dry dusting treatments by pupils in studios both east and west.

During Mrs. O'Hara's summer class last year, it was generally understood that she would have a class this summer and she is receiving quite a number of inquiries. Her plans have been changed and she now intends to spend this summer in Europe in the further advancement of her work.

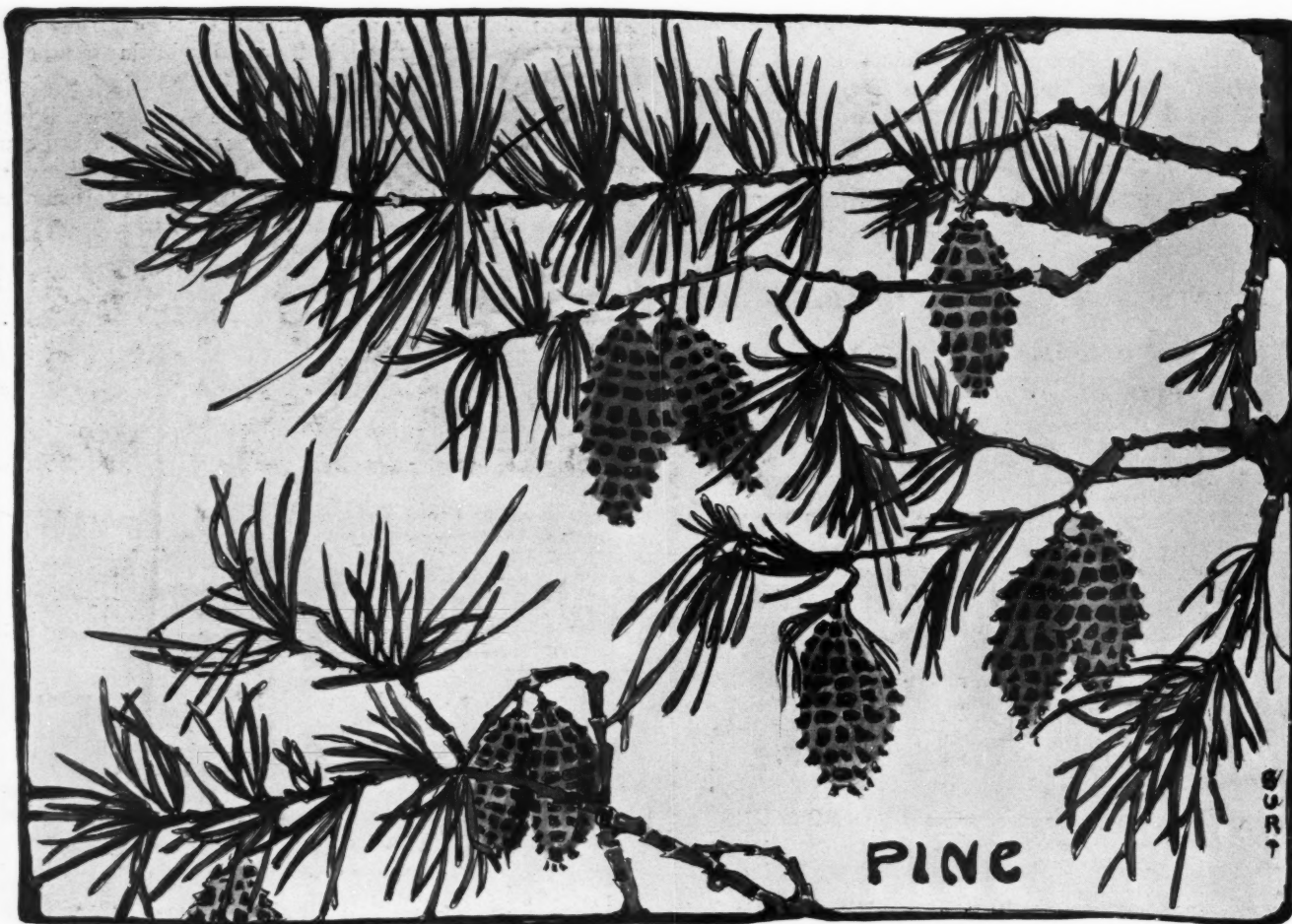


BUDDLEYA—PHOTOGRAPH BY WALTER S. STILLMAN

Treatment by Jessie M. Bard

THE flowers are washed in lightly with Deep Blue Green and Sea Green shaded with Deep Blue Green and a little Violet; the centers are Yellow Brown and Yellow Red; the foliage is Shading Green and Yellow Green.

Second Firing—Wash a thin wash of Deep Blue Green over the flowers with touches of Banding Blue and Violet; the buds are Banding Blue and a little Ruby. For a background use Copenhagen Blue and Apple Green; a little Grey for Flesh.



PINE CONES—HARRIETTE B. BURT

Treatment by Kathryn E. Cherry

THIS is a good motif for etching. For painting, paint the pine cones with Yellow Brown, Auburn Brown and Brown Green; the needles are Yellow Green and Brown Green; the stems are Brown Green and Black.

SUMMER SCHOOL NOTE

Mrs. W. P. Garrett announces that she will have her summer school as usual in Thousand Island Park. This is, so far, the only announcement of summer school we have had.

ANSWERS TO CORRESPONDENTS

Mrs. C. D.—Stippling is done with a brush called a stippler, it is a round brush with very short hair and the color is padded on with this instead of being painted with long strokes as is usually the case. A reflected light is one that is cast on an object after striking on some other substance, it is not a direct light such as the high light is.

D. L. O.—Mix the cement for mending china with luke warm water, it is best to use a bone knife and be sure that everything is clean. Mix to the consistency of thick cream. Apply the cement to both of the broken edges and hold them together until the cement hardens; when very dry, scrape off all the extra cement and give it a light fire, place it in the kiln so it cannot slip as the cement softens in the process of heating. Sometimes it is advisable to bind it together with asbestos cord but this is apt to take the color off where it touches.

K. R.—Paint a thin wash of Yellow over the Green to produce the yellow tone. Use Pearl Grey and a little Yellow Brown for a cream background. If the spots are not too large you might cover the inside of the bowl with Light Green Lustre and use an all-over design on the outside. There is no way of restoring the glaze to china. It is best to use a design over the places where the color will be dry dusted on as it will glaze easier than a painted color.

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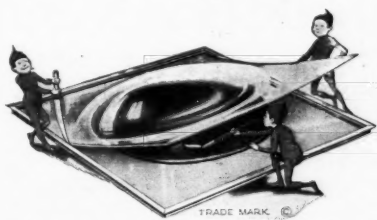
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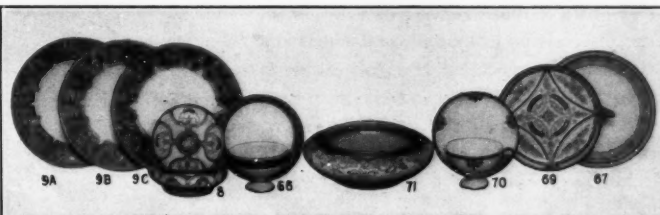
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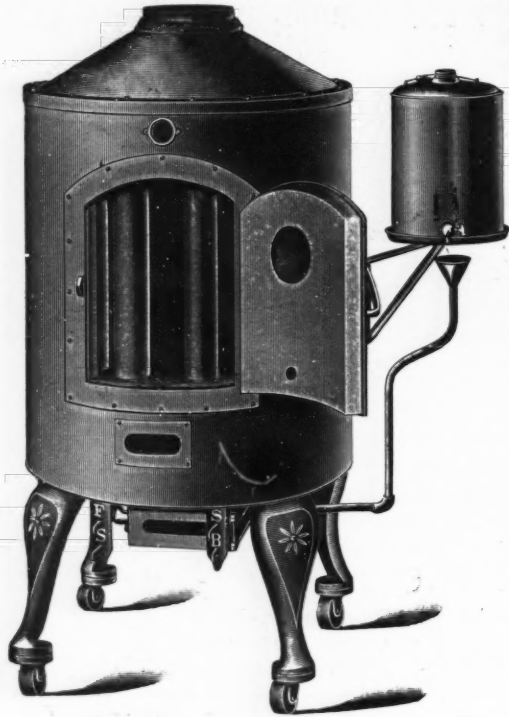
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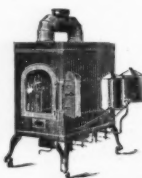
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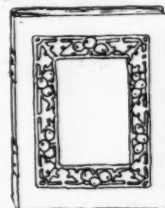
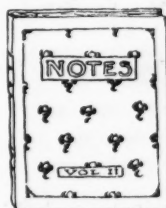
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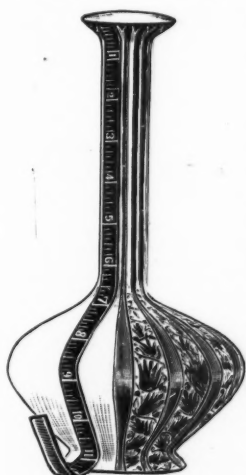
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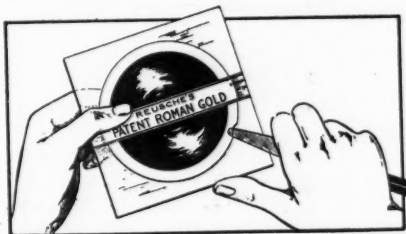
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